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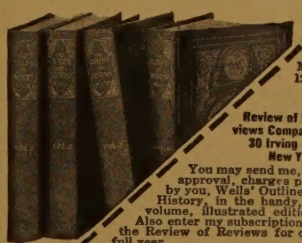

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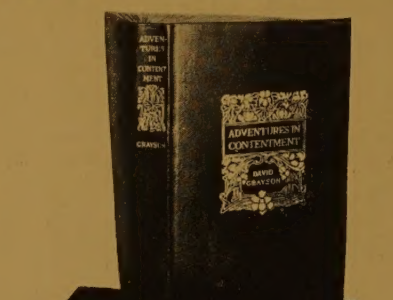

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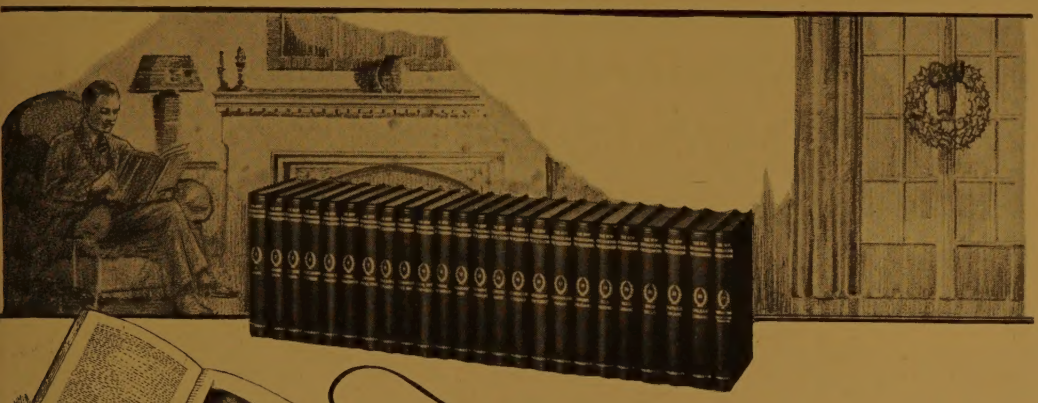

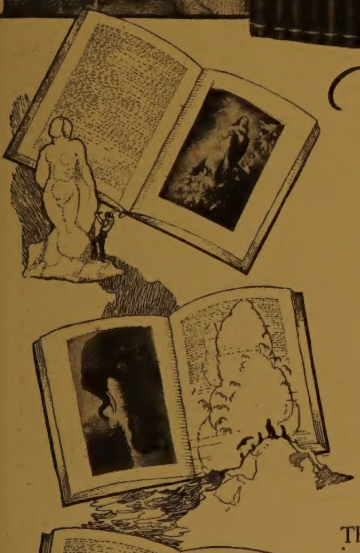

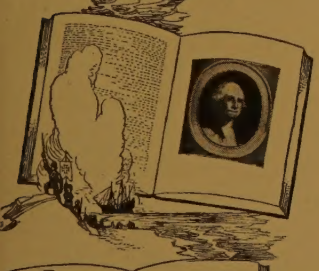

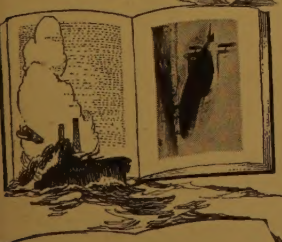

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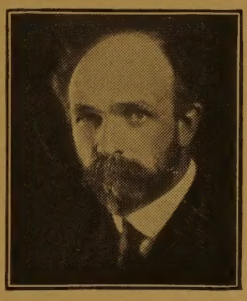

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What's Wrong In This Picture?

It's so easy to make embarrassing mistakes in public—so easy to commit blunders that make people misjudge you. Can you find the mistake or mistakes that are being made in this picture? Can you point out what is wrong? If you are not sure, read the interesting article below, and perhaps you will be able to find out.

IT is a mark of extreme good breeding and culture to be able to do at all times exactly what is correct. This is especially true in public where strangers judge us by what we do and say. The existence of fixed rules of etiquette makes it easy for people to know whether we are making mistakes or whether we are doing the thing that is absolutely correct and cultured. They are quick to judge—and quick to condemn. It depends entirely upon our knowledge of the important little rules of etiquette whether they respect and admire us, or receive an entirely wrong and prejudiced impression.

In public, many little questions of good conduct arise. By public, we mean at the theatre, in the street, on the train, in the restaurant and hotel—wherever men and women who are strangers mingle together and judge one another by action and speech. It is not enough to *know* that one is well-bred. One must see that the strangers one meets every day get no impression to the contrary.

Do you know the little rules of good conduct that divide the cultured from the uncultured, that serve as a barrier to keep the ill-bred out of the circles where they would be awkward and embarrassed? Do you know the important rules of etiquette that men of good society must observe, that women of good society are expected to follow rigidly? Perhaps the following questions will help you find out just how much you know about etiquette.

Etiquette at the Theatre

When a man and woman walk down the theatre aisle together, should the man precede the woman? May they walk arm-in-arm? When the usher indicates their places, should the woman enter first or the man?

Many puzzling questions of conduct confront the members of a theatre party who occupy a box. Which seats should the women take and which the men? Should the women remove their hats—or don't they wear any? What should women wear to the theatre in the evening? What should men wear? Is it correct for a man to leave a woman alone during intermission?

At the theatre, evidences of good conduct can be more strikingly portrayed than perhaps anywhere else. Here, with people surrounding us on all sides, we are admired as being cultured, well-poised and attractive, or we are looked upon as coarse and ill-bred. It depends entirely upon how well one knows and follows the rules of etiquette.

At the Dance

How should the man ask a woman to dance? What should he say to her when the music ceases and he must return to his original partner? Do you know the correct dancing positions?

Very often introductions must be made in the ball-room. Should a man be introduced to a woman, or a woman to a man? Is it correct to say, *Miss Brown, may I present Mr. Smith,* or *Mr. Smith, may I present Miss Brown?* Which of these two forms is correct: *Bobby, this is Mrs. Smith,* or *Mrs. Smith, this is Bobby?* When introducing a married woman and a single woman should you say, *Mrs. Brown, allow me to present Miss Smith,* or *Miss Smith, allow me to present Mrs. Brown?*

When leaving the ball-room, is the guest expected to thank the hostess? What should the woman guest say when she leaves? What should the gentleman guest say? It is only by knowing exactly what is correct, that one can avoid the embarrassment and humiliation of social blunders, and win the respect and admiration of those with whom one comes in contact.

In the Street

There are countless tests of good manners that distinguish the well-bred in public. For instance, the man must know exactly what is correct when he is walking with a young woman. According to etiquette, is it ever permissible for a man to take a woman's arm? May a woman take a gentleman's arm? When walking with two women, should a man take his place between them or on the outside?

When is it permissible for a man to pay a woman's fare on the street-car or railroad? Who enters the car first, the woman or the man? Who leaves the car first?

If a man and woman who have met only once before encounter each other in the street, who should make the first sign of recognition? Is the woman expected to smile and nod before the gentlemen raises his hat? On what occasions should the hat be raised?

People of culture can be recognized at once. They know exactly what to do and say on every occasion, and because they know that they are doing absolutely what is correct, they are calm, well-poised, dignified. They are able to mingle with the most highly cultivated people, in the highest social circles, and yet be entirely at ease.

The Book of Etiquette

There have probably been times when you suffered embarrassment because you did not know exactly what to do or say. There have probably been times when you wished you had some definite information regarding certain problems of conduct, when you wondered how you could have avoided a certain blunder.

The Book of Etiquette is recognized as one of the most dependable and reliable authorities on the conduct of good society. It has solved the problems of thousands of men and women. It has shown them how to be well-poised and at ease even among the most brilliant celebrities. It has shown them how to meet embarrassing moments with a calm dignity. It has made it possible for them to do and say and write and wear at all times only what is entirely correct.

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- ***how*** to answer a dinner invitation?
- ***how*** to greet a man or woman acquaintance in public?
- ***how*** to plan church and house weddings?
- ***how*** to use table silver properly?
- ***how*** to word invitations and acknowledgments?
- ***how*** to avoid blunders at the theatre and opera?
- ***how*** to do at all times the thing that is absolutely correct and cultured?

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WHEN the news of Lincoln's nomination was received at Wm. H. Seward's home in Auburn, N. Y., it is said that the carved lions on his gate-posts shed salty tears. At least Seward said to his wife, "He will need me, but I will not serve under him. I must be at the head or nowhere."

After the convention Lincoln journeyed East. He telegraphed he was coming and Seward was at the station. The carriage was waiting, but Lincoln asked that it be dismissed, and, carrying his own carpet bag, he walked at Seward's side through the dusty streets of Auburn—a queer-looking pair.

As Seward walked ahead into the house he said, "We have misjudged him. He is the greatest man in the world."

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East Aurora **New York**

THE ROMANCE AND HISTORY OF PERFUME

Courtesy "American Perfumer and Essential Oil Review," New York

A BUSH OF "LAVENDER, SWEET LAVENDER"

The evergreen shrub with its purple-belled stalks has an affinity for stony, sunny uplands. In the south of France the production of lavender oil is a peasant industry

A LUXURY NUMBER, *in which are described and pictured some of the things of luxury that humanity has found or made, and has treasured from the earliest times—Perfumes and Pearls, Silk and Satin, Jade, Enamels, and Fine Dress. It carries the story of luxury on from former numbers on Silver and Gold and Precious Stones.*

Courtesy, Morana, Inc.

PICKING TUBEROSES FOR THE MAKING OF PERFUME ESSENCE

In August and September, when the heavy-scented tuberose is ready for cutting, garden workers in the neighborhood of Grasse, France, with fingers skilled by practice, quickly strip the slender stems of their white petals. The annual tuberose harvest among these rolling hills amounts to 200,000 pounds. For a hundred years cultivators in the vicinity have been reaping their fragrant crops. The perfume industry consumes the output of dozens of small flower farms. Fresh flowers to-day have a higher market value in centers like Grasse than ever before

THE MENTOR

Vol. 10 ✣ DECEMBER, 1922 ✣ No. 11

PANORAMIC VIEW OF GRASSE IN THE FOOTHILLS OF THE MARITIME ALPS ✣ ✣

Grasse, at the hub of the French flower-oil and perfume-making industry, has an interesting history dating from the ninth century. It lies embosomed among green slopes about fifteen miles from Cannes, on the Mediterranean coast, and is easily accessible by motor road from Nice and Monte Carlo. Twenty firms have their factories here

THE ROMANCE AND HISTORY *of* PERFUME ✣ ✣ ✣

BY FRÉDÉRIC S. MASON, B. Sc., Ph. G. ✣

To-day, when perfume is regarded as purely a feminine accessory—in Anglo-Saxon countries, at least—it is surprising to learn that the Emperor Napoleon bathed his head and shoulders in *eau de cologne*, by way of preparation for the rigors of campaigning. His imperial consort, Josephine, was even more fond of scent than her warlike husband; she used musk, the most penetrating odor known to perfumers. The story is told that the walls of her apartments at Malmaison Palace, in the suburbs of Paris, were so impregnated with her favorite scent that repeated washings and paintings failed to eliminate it entirely.

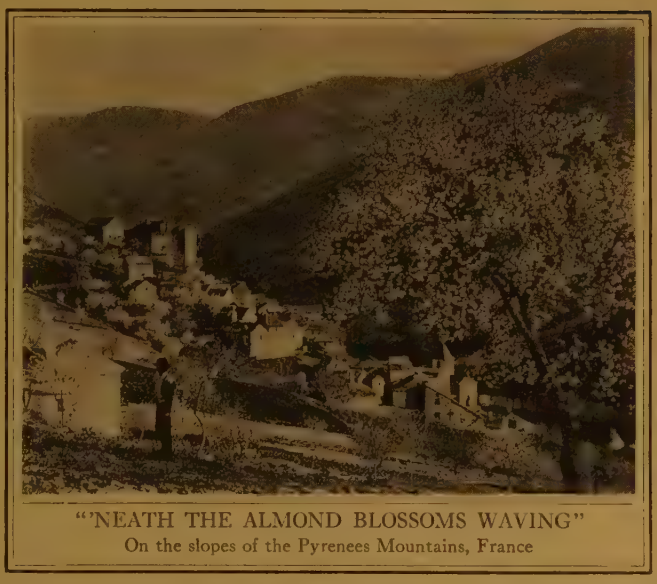
Napoleon's toilette occasioned little surprise in his day; it was simple compared with that of some other kings. The Roman rulers, for instance, were prodigal in their perfuming, and drew heavily upon the Oriental countries under their domination for exotic scents. More perfume was consumed at the funeral of Emperor Nero's wife, Poppæa, than was sent from Arabia in a year. Since the beginning of history man has known that odor

THE VALE OF FLOWERS, PROVENCE, FRANCE ✣ Above this valley, perfumed by a thousand blossoming acres, one looks off to the Mediterranean, unrolling like a blue carpet from the base of the Maritime Alps. Extending northward, as far as Avignon, stretches the most prolific flower garden in the world

exerts a powerful influence upon his nervous system, and with the first craving for luxury has turned instinctively to perfume. Men have a keener sense of smell than women. This may explain, in part, why to-day men do not like the stronger perfumes preferred by most women. But modern science has a more complex explanation, one that goes back to the savage days when men literally pursued and captured their wives. Whatever the explanation, women have always perfumed themselves, and centuries before the Christian era even the barbarous Scythian women were making a paste of bruised cypress, cedar, and incense-tree wood, which they coated themselves with one day and removed the next, leaving the body clean and fragrant.

The earliest perfumes were the dry, resinous gums of fragrant trees—myrrh, frankincense, spikenard, galbanum. These were generally used as incense; the very word "perfume" comes from *per* (meaning "by" or "through") and *fumare* (meaning to smoke). To this day the desert women of Arabia perfume themselves in the ancient manner, by sitting near, or actually in, the smoke of a pan or slow fire of burning aromatic spices. Two thousand years before Christ the ancestors of these women were carrying on

brisk trade in perfumes with Egypt, then the mistress of the world. The Old Testament, in the story of Joseph and his brethren, relates that Joseph had been cast into a well, when there appeared "a company of Ishmaelites from Gilead, bearing spicery, balm, and myrrh, going to carry it down to Egypt." In Exodus two recipes for a "holy anointing oil," rich in perfume, were given to Moses. "A very great train, with camels that bore spices, and very much gold and precious stones," accompanied the Queen of Sheba on her visit to Solomon, and her subjects, who furnished much of the ancient perfume, invented whopping stories to frighten off prospective competitors. Cinnamon, they said, was gathered from the nest of the dread phœnix, where it had been stored by that fabulous bird; it was also found in marshes guarded by mysterious winged snakes.



"'NEATH THE ALMOND BLOSSOMS WAVING"
On the slopes of the Pyrenees Mountains, France

By the time Greece had assumed control of the known world, flower fragrances had been added to men's store of perfumes. The iris, rose, crocus, and violet became popular. The Greeks also drew on the aromatic plants. Thyme and marjoram were favorites. The Greek exquisite used one scent for his hair ointment and another for his robes. With Roman conquest came a greater knowledge of perfumery, and under the Empire the far places of the earth were ransacked to give the luxurious Roman new and exciting perfumes. The nobles had a different scent for the different parts of the body: mint for the arms, palm oil for the jaws and heart, marjoram for the eyebrows and hair, ground ivy es-

ACRES OF VIOLETS
Blooming in February near the alpine village of Hyeres, France

THE JASMINE HARVEST IS READY IN AUGUST ✣ In late summer and early fall the odor of the overpoweringly sweet jasmine flower makes heavy the air in the fields of Provence. Nearly a million pounds of jasmine blossoms are harvested each year

sence for the knees and neck. A guild of perfumers—the "Unguentarii"—arose, and a whole street in Capua, one of the most important seaports, was given over to them. Caligula, the builder of baths, drenched himself in perfume. Nero spent four million sesterces (about $200,000) on roses for one festival. Shakespeare has Cleopatra sailing down the River Cydnus to meet Mark Antony in a barge with sails "so perfumed that the winds were lovesick with them."

The Dark Ages of history were the dark ages of perfume. Rome went down beneath barbaric hordes that overwhelmed western Europe, and the pampered Roman noble, rosy and glistening from the bath, fragrant with a dozen perfumes, gave way to the shaggy medieval warrior, who bathed but accidentally, reeked of camp and chase, and would have been vastly improved by the use of one. Scented tapers and incense were used in churches. It seems certain that the women of that time found some way of perfuming themselves; but, as with the other arts, perfuming flourished only among the Orientals. An Arab physician, Avivenna, discovered how to distill fragrant water from leaves. Fragrance and happiness became closely associated in the Mohammedan mind. The Koran promised the faithful a paradise peopled by "black-eyed houris . . . of the purest musk."

The Crusades brought perfume back to Europe. Thousands of knights returned from the Holy Land with rare Eastern gifts for their ladies, among them perfumes. European apothecaries became familiar with these basic substances. But, like science, in those days of ignorance and persecution

experiments had to be made in secret; a discoverer stood in danger of being burned as a witch.

Still paralleling general history in its course, perfuming had its real rebirth in Italy in the days of the Renaissance. When fourteen-year-old Catherine de Medici went to France to marry the Duke of Orleans, afterward Henry II, a Florentine perfumer, named René, was in her train. He established a shop in Paris, the pioneer in what has grown to be a huge industry. For years Italy led in perfuming; it supplied the rest of Europe with sweet bags, perfume cakes for throwing on fires, fragrant candles and cosmetics, scented gloves and pomanders. The kings of France, however, drew the Italian masters to Paris with concessions and patronage, and soon France was started on its way to supremacy. Single scents no longer sufficed; perfumes were blended to produce true bouquets. The chemist came to the aid of the perfumer and uncovered new sources of fragrance. Flower farms were established in regions of favorable climate, principally in a strip of Mediterranean coastline, from Marseilles to Genoa, and in the southern part of France, in the neighborhood of Grasse, Cannes, Nice, and Monaco. The coastal region is free from frost and favorable to the growth of southern plants, while the country adjoining the Maritime Alps grows plants of other fragrancies.

Before describing the making of modern perfume, it is necessary to tell why its essential substances affect human beings as they do. The nerves governing the sense of smell are not situated in the nasal passages, but in an area of sensitive membrane, about the size of a dime, high over each nostril. A part of the hair-like tips of the olfactory nerves terminating in this membrane receives the sense impression and conducts it to the brain. So far as physiologists have been able to determine, smells are pigeonholed in the brain as visual impressions.

ROSES BY THE MILE
PETALS BY THE BASKETFUL

Roses are picked in full bloom a few hours after sunrise, when the odor is strongest. May and June are the rose months in southern France, where the annual yield is two and a half million pounds. The photograph to the right was taken during the rose harvest in the Balkans. In Bulgaria, Serbia, and northern Turkey the climate is particularly well adapted to the growing of varieties from which the precious rose attar, or extract, is made

IN THE SORTING-ROOM

Flowers freed of their stems are separated according to quality and variety before being subjected to various methods of odor extraction. Visitors to the petal warehouses and sorting-rooms carry away unforgettable memories of beauty and fragrance

Each smell carries associations good or bad, and these associated images are brought forth by the brain when particular nerves are excited. Degenerate as the olfactory nerve sense in man has become through evolution, it still retains the marvelous ability to detect one part of camphor in four hundred thousand parts of air, and one part vanillin in ten million parts of air.

Few realize that the lure of affinity, the temporary suspension of reason we call being "in love," and even friendly sympathy, are intimately connected with odor; yet man has inherited from remote and uncultured ancestors olfactory memories of experiences that react on him in much the same manner as what we call instinct in animals. It is because of these primitive experiences, and especially their connection with particular odors, that we instinctively like or dislike individuals until reason modifies our first impression. Were we familiar with the early history of mankind, we should be shocked probably to find to what an incredible extent perception and reasoning were influenced by the sense of smell, which still occupies so largely the mental processes of the lower animals. It should not be surprising, then, to learn that what thrills one when enjoying a subtle bouquet, presumably manufactured by a clever perfumer, is really the artistically masked odor of materials derived from, or synthetically made to resemble, substances whose origin lies in the origin of sex, and is too delicate a subject for general discussion. But such is the case, and these substances—musk, ambergris, civet, and castor—are most important to perfumers. With them he "fixes" the floral odors.

Unmixed, these substances are not pleasant to smell. The most important of them is musk, which comes from the musk deer of Siberia, Tibet, and China. It is worth more than its weight in gold, and is so strong and constant in odor that it cannot be shipped in the same cargo with tea. Ambergris, still more val-

uable, is perhaps the most indispensable material used by the perfumer. Stories of seamen whose fortunes have been made by the discovery of a floating gray mass, which turned out to be ambergris, are common. It is a secretion of the sperm whale, and is usually found in very small pieces in the warm seas. Civet is from the Oriental civet cat, castor from the beaver. A kind of musk is also obtained from the Canadian muskrat.

AN ANCIENT CONVENT HALL IS NOW USED BY ONE OF THE GREAT PERFUME HOUSES OF GRASSE AS A PACKING-ROOM

The most interesting process of the perfumer's art is the extraction of the delicate flower fragrances. At Grasse, a huddled hillside village, two score *parfumeries* concentrate the scent of countless flowers. The flower farms are in the near-by villages. From December until March the *parfumeries* work on patchouli, an East Indian herb, sandalwood, rosewood, and other non-floral raw materials. In March, work begins on the fresh flowers: first the Parma violet; then the jonquil, orange blossom, rose, jasmine, mignonette, tuberose, and cassia buds. In less quantities, heliotrope, myrtle, carnation, rose geranium, and other flowers are used.

Courtesy Brown Brothers

FRESHLY GATHERED BLOOMS ARE TREATED BY VARIOUS PROCESSES IN THIS ENORMOUS FRENCH FACTORY

Flowers for perfume are picked at the hour when their scent is strongest. The rose is gathered as soon as opened; the carnation after three hours' exposure to the sun; jasmine immediately after sunrise. The late Czarina of Russia preferred her toilet water made of violets

A FIELD OF LAVENDER ON A MOUNTAIN PLATEAU
Women do most of the work of gathering the flowers that make of these highland plains a vivid garden

picked near Grasse at twilight. In one *parfumerie* alone, in one year, the following flowers were used: 2,400 tons of roses, 1,750 tons of orange blossoms, 132 tons of violets, 280 tons of jasmine, 70 tons of tuberoses, 15 tons of jonquils. These amounts are not so impressive when one realizes that 11 tons of roses—about 3,000,000 blossoms—are required to make one pound of attar of roses.

Wild thyme and lavender lose their fragrance if transported, so the stills are set up in the fields where they grow. Most flowers, however, will not yield their fragrance to the distiller, so other methods of extracting their odor have been developed: maceration and inflowering. Housewives who are familiar with butter's tendency to pick up every stray odor in the icebox will readily understand both processes, for they are based upon the odor-absorbing property of fat. In maceration, the fragrant parts of the flowers are slowly mixed in huge vats of melted beef or pork fat. When exhausted of odor, the flowers are drained off, and fresh ones added to the mixtures.

This is kept up until the fat attains the proper strength. In inflowering, plates of fat-coated glass are covered with petals and placed in air-tight compartments. The flowers are renewed twice a day. This continues, sometimes for months, until the pomade, as the fat is now called, has reached the desired strength. The pomade is melted from the glass with warm water, and treated with alcohol. It is then ready for the perfumer. Some perfume oils, such as bergamot, orange, and lemon, are expressed in hydraulic or screw presses.

Flowers for perfume come from every country and ever clime; attar of roses from Bulgaria and Turkey; rose-geranium oils from Algeria; lavender and peppermint from England; citrus oils and orange blossoms from Italy; patchouli and ylang-ylang from the Orient. Extensive experiments in growing scent-giving flowers are being made in California.

To-day the chemist is able to analyze the odor-giving elements in flowers and reproduce them artificially. Many of the essences used in the making of soaps and cosmetics now come from the laboratory. The quality of these artificial essences has been so improved that high-grade perfumers also use them. But the best perfume will always be compounded from natural materials, for, while the chemist is able to detect and combine artificially odor-giving elements in flowers, he is unable to supply the slight impurities which complete nature's formula. It is neither practicable nor possible to imitate nature's laboratory methods.

The highest art of the perfumer is exercised in the blending of essential odors to produce a perfume more pleasing than the natural unblended scents. Experience is his only guide. It is impossible to tell beforehand, from the nature of the essences that go into a perfume, what the odor of a blend will be. Septimus Piesse, an English authority, attempted to show that a certain scale exists among odors as among sound, and he arranged them as in music, the sharp smells as the high notes, the heavier ones as the low. He held that in blending odors the same harmony should prevail as in music; that a false odor would have the same effect as a false note in a musical chord. His scale of smells he called the odophone.

Much is written on the subject of perfume and "personality," and in the larger cities there are specialists that undertake to fit their clients with fragrance as a costumer fits them with clothes. In this, age, type, complexion, and other characteristics are the determining factors. But nature seldom makes mistakes, and most perfumers agree that women had best rely upon instinct to guide them in their choice; it serves the woman of to-day, with a thousand scents to choose from, as unerringly as it served the woman of Egypt, who had but few.

DISTILLATION OF LAVENDER IN THE OPEN

Wild plants that grow in the mountains near Avignon and Montpellier, France, furnish the basis of a lively business in the preparation of lavender oil. Flowers are gathered in midsummer and their odor extracted in movable outdoor stills. French oil is inferior to that produced in England

THE STORY OF SILK

FROM THE SILK COCOON TO THE WOVEN FABRIC

BY JAMES CHITTICK

Keystone View

FEEDING MULBERRY LEAVES TO HUNGRY SILKWORMS

In a Japanese hatchery. When full-grown, the worms devour the leaves voraciously

What is the nature and origin of silk? How are threads made from it with which to weave goods?

The history of silk cultivation runs far back into antiquity. A Chinese empress in 2700 B. C. encouraged the cultivation of the mulberry tree, the rearing of the worms, and the reeling of silk, and, although this was nearly 5,000 years ago, the art probably dates from still earlier times. Under royal protection and encouragement silk raising became an industry of the greatest importance in China. Its secrets were jealously guarded, and the death penalty was inflicted upon any who carried out of the kingdom silkworm eggs or shoots of the mulberry trees, the food of the worms. Not until the early part of the third century A. D. did a knowledge of the silkworm and its produce reach Japan, and there also, encouraged by the court, the industry became of national importance. There is a tradition that silkworm eggs and seed of the mulberry tree were carried to India in her headdress by a Chinese princess who had married an Indian prince, and from India the art spread slowly through the states of Central Asia.

SILK IN OLD CHINA

In Justinian's reign, two Nestorian monks, who had lived in China, arrived at Constantinople and informed the emperor fully on the subject. He induced them to return to China to secure silkworm eggs, and two years later, about 550 A. D., they returned to Constantinople with a quantity of eggs concealed in the hollows of their bamboo staffs. Cultivation began on the Bosphorus and spread amongst the Greek dominions. Later, when the Saracens conquered, the industry developed along the northern coast of Africa, and eastward into Mesopotamia. It also spread through the southern European countries. Silks were made in Sicily in the twelfth century, and in the fifteenth and sixteenth centuries the industry developed greatly in France and Italy.

At present, silk is produced in great quantities in Japan and China, Japan

being by far the greatest exporter, as well as a great consumer of silk. While Chinese exports are much less than Japanese, the amount consumed in China is immense. Modest quantities of cultivated silk are produced in Bengal, in Cashmere, in Persia, and in Russian Central Asia, while a fair quantity is also raised in Mesopotamia, Syria, and adjacent regions.

Most of the European silk is raised in Italy, but its volume is trifling compared with the great Asiatic production, although in quality it ranks very high. In France some excellent silk is raised, and there is a small production in Spain, Hungary, and Sicily.

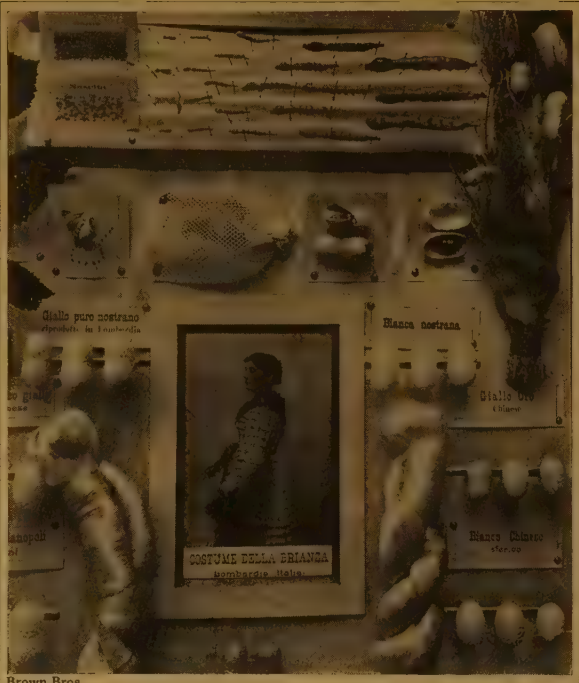
COCOONS AND MOTHS' EGGS

The cocoon spun by the worm is simply a ball of silken thread, and just as a ball of twine can be unwound from the outside in, the cocoon thread can be unwound. This strand, however, although a double thread, is too fine to support manufacturing operations, and several of them must be joined together to secure a yarn of suitable size and strength.

The moths' eggs which produce the silkworms are the size of a small pin head. One moth will lay three or four hundred eggs. There are thirty to forty thousand eggs to an ounce. When ready to lay, the moths may be put into cardboard enclosures like pill boxes, without top or bottom. A number of these, say twenty or more, are put on a sheet of paper called an "egg card," and eggs are laid on this. These cards are kept until the following season.

Keystone View

AN ORIENTAL MULBERRY PLANTATION ✣ ✣ The leaves of the white mulberry are esteemed the best food for silkworms. The tree is cultivated by experts in a manner to induce rapid and abundant leaf growth



Brown Bros.

SILK FROM BEGINNING TO END

An exhibit arranged for an Italian exposition, showing the origin of a skein of silk. In the upper section the worm is shown in its development up to the cocoon stage. Various kinds of moths and cocoons are displayed, and finally the coils of raw silk

The most approved food for the worm is the leaf of the white mulberry tree, which is cultivated so as to produce large quantities of leaves. When exposed for a few days to moderate heat, say 65° to 75° F., the eggs hatch out.

Silkworms are reared on light straw or rattan trays. The worms, when hatched, are the size of little ants, and the worms born from an ounce of eggs—30,000 to 40,000—can be accommodated on eight square feet of tray space. Fully grown, these require a tray space of over eight hundred square feet.

The rearing occupies about a month, during which time the worms shed their skins four times, emerging after each molting larger and hungrier. Their capacity for eating is enormous. Nevertheless, they are very delicate, and are affected by drafts, undue heat or cold, dampness, noises, concussions, bad smells. Fresh leaf must constantly be fed to them; and, as their trays need regular cleaning, they must occasionally be moved from tray to tray.

Full-sized worms of good varieties are about the size and thickness of a cigarette. At maturity they cease feeding, and raise their heads, showing that they are ready to spin. They are then put into baskets and taken to the cocooning beds—bundles of straw, pea brush, etc. Each worm selects a crotch among the twigs, and spins its cocoon.

HOW THE SILKWORM SPINS

At this stage we may consider the silkworm to be a tube of mucilage; but, instead of the mucilage entirely filling its body, it is contained in two long glands, curiously shaped and twisted, which extend throughout its length. The glands terminate together in two tiny orifices in the lip of the worm. When the worm doubles itself, this mucilage exudes in two tiny streams which solidify on exposure to the air. As the worm continues spinning, more and more is squeezed out, until the supply is exhausted. The first strands emitted by the worm are thrown about itself freely in its corner, to make a protective web against

attacks of insects. Then the cocoon spinning begins, and the worm, by doubling its body and with continuous movements of the head, forms successive layers of silk around itself. The threads are plastered together in an overlapping figure-eight fashion. Through the gauzy covering thus formed, the worm can distinctly be seen working, but as the cocoon thickens it disappears from view. In three or four days the cocoon is completed.

CULTIVATED COCOONS ✣

Cultivated cocoons are generally white or yellow—European usually yellow, and Asiatic white, though much yellow silk is now raised in Japan. This coloring exists only in the gum of the silk, and when this is boiled away the silk becomes white. The wild, or tussah, silk cocoons are of a medium to light brown color, but in these the fiber itself is brown.

The worm, shrunken after spinning, lies dormant in the cocoon. In three or four days it becomes a chrysalis, and in a few days this turns into a whitish gray moth, which tears its way through the cocoon and emerges. Male and female moths are then coupled, the female lays her eggs, and so the cycle of life is completed.

After the cocoons are spun they are hurried down to the nearest market town, and there they are offered for sale, just like fruits or vegetables.

Cocoon raising, being a seasonal industry, occupies the cultivators only

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WOMEN OF ANTIOCH, SYRIA, SORTING COCOONS ✣ The snowy piles of cocoons are carefully sorted and graded. Male and female cocoons are easily distinguishable by difference of shape and size

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SILK WEAVING IN ARABIA

Is a primitive occupation. In the lower left corner note the round balls that supply the silk thread

or over, suffices in a couple of hours to kill all the chrysalises. Afterward each purchaser removes his cocoons, and sends them to his mill, where the drying is completed, and they can be then kept indefinitely. Day by day, cocoons are put on sale, bought, "stoved," as it is called, and taken away. In about two weeks all of the cocoons of the district will have been sold, and the market will be closed for the season.

At the reeling establishments, a continuous sorting of the cocoons takes place, imperfect ones are set aside for inferior uses, and the others are graded by size into lots of varying fineness.

To unwind cocoons, they must first be softened in boiling water. In the reeling basin a quantity of co-

for about two months each year. The silk-reeling business, however, in which cocoons are unwound to make raw silks, is a continuous one, and establishments must buy cocoons for their year's work. After the cocoon markets open, buyers attend daily, the reelers of the highest grade silk buying nothing but the best quality cocoons, at high prices.

In the cocoon market towns are buildings for the killing of the chrysalises, with furnaces in the cellars, and with light trays arranged tier upon tier in the interior. On these the cocoons bought during the day are placed, the doors are closed and fires lighted. A heat of about 200° F.,

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A MODERN JACQUARD LOOM

A long step from the hand-made affair driven by the bare feet of the Arab weaver

coons are put into a circular compartment of boiling water, in which fits a round brush, made of twigs. This pushes the cocoons under water, revolving alternately backward and forward for half a minute, when it is raised. In that period the gums have been softened, and the tangled exterior threads are caught in the brush. When it is raised, the floating cocoons dangle from the brush like boats held by cables. These can now be unwound until the silk is exhausted. The length that can be reeled varies according to the size and kind of cocoons, from, say, five hundred to one thousand yards, or nearly half a mile for good-sized cocoons.

The "beaten" cocoons are removed by a perforated scoop and placed in the reeler's basin, in which the water is hot but not boiling. Here the threads of several cocoons are taken according to order, and floated over to a small glass eye, through which they pass upward around a small glass wheel above, and down around another glass wheel. Then the bunch coming from the lower wheel is twisted about two hundred times round the uprising thread.

HUNDREDS OF LOOMS IN AN AMERICAN SILK MILL

Silk weaving, undertaken in Colonial times by American settlers, has progressed enormously in the past twenty years. Paterson, New Jersey, is now the chief center of the industry in the United States

Keystone View

WEIGHING RAW SILK SKEINS

In a South Manchester, Connecticut, factory, where silk making has long been an established industry

From this it is deflected to another little glass wheel, whence it passes back over the reeler's head, as she sits at the basin, and is attached to the arm of a reel revolving in a heated box behind her. Thus the cocoons unwind and a compound thread is formed of filaments lying side by side, cohering only by their gum, and this product is raw silk. The cross twisting squeezes the filaments into a solid thread.

Five cocoons are usually combined to reel the standard size known as $^{13}/_{15}$ denier (the denier being a unit of weight). As each cocoon thread is double, the individual filament would measure about 1,800 miles to the pound. A pound spool of this $^{13}/_{15}$ denier silk attached to a railway train would unwind all the way from New York to Philadelphia and back before being exhausted. Many silks are reeled in much finer sizes, while others are coarser.

To make one pound of raw silk, four pounds of dried cocoons are needed, and three quarters of a pound of waste may be made in the reeling. This waste silk, together with other wastages made, both before and after reeling, as well as pierced cocoons from which the moths have emerged, is the raw material from which spun silk is made. In this industry the cleansed, shortened, and straightened fibers are spun up into yarns for weaving, etc., just as cotton or wool would be spun.

Raw silk cannot usually be dyed in the skein, for when the gum is boiled away the fibers will open up in a tangled mass, and cannot be worked. For dyeing in the skein, the threads must be twisted, this process being called silk "throwing." Certain combinations and twists are prepared for warp purposes, and other combinations are made for weft purposes. When crêpes are made, a hard-twisted thread is prepared for the filling, and the goods are dyed in the piece. When the gum is boiled out, this hard twisting causes the filling threads to crinkle up and contract, and thus the crêpe effect is produced.

These various materials, raw silk, spun silk, thrown silk, etc., then go through the various manufacturing operations of winding, warping, drawing-in or entering, quilling, weaving, picking, dyeing, and finishing, by which the various fabrics are produced

LUXURY IN DRESS

THROUGH MANY CENTURIES

PORTRAYED BY MASTER PAINTERS

WITH DESCRIPTIVE CAPTIONS BY OLIVER SEMPLE BARTON, LATE OF THE ART DIVISION OF THE NEW YORK PUBLIC LIBRARY

In the Versailles Gallery

PORTRAIT OF LOUIS XV, By Hyacinthe Rigaud (1659–1743)

The somewhat pompous style of Rigaud is well exemplified in this regal portrait of the young Louis XV. Not more sumptuous, however, than the life and customs of the French court demanded is the highly embellished picture. Seated in an elaborately carved and upholstered chair, the boy king wears the royal robe of blue velvet, heavily embroidered with gold fleur-de-lis, and lined with ermine. At his neck a collar of rare lace is held in place by a jeweled brooch. He wears the Order of *Saint-Esprit* (Holy Ghost). Just below the left knee a garter with gemmed buckle is fastened over white silk hose. There are diamond buckles on the square-toed satin shoes. At the left, the lower half of the "dress rapier" shows,—really a part of the costume of the Order he is wearing. The gold cord and tassels on the right shoulder are tasteful accessories to the royal costume of the day

In the Lichtenstein Gallery, Vienna, Austria

WIFE OF AN OFFICER, By Rembrandt (1607–1669)

Rembrandt did few portraits of higher value than this one of an unknown officer's wife. Rembrandt delighted in giving free play to his fondness for clothes. This portrait represents almost a complete history of costume in the time when it was painted. The bandeau of pearls, holding the graceful aigrette, adds charm to the mass of hair softly arranged. The earrings and necklace are of priceless value, while the great jeweled chain which the young woman clasps with her tapered fingers is a precious example of the goldsmith's art, and is comparable with the luxurious ornaments of the Renaissance. Madame the officer's wife also wears a thumb ring, like Mary Queen of Scots in the portrait shown elsewhere in gravure. A triple strand of lustrous pearls draws attention to the beauty of hand and wrist. The gown of brocade, finely embroidered at the waist, is beautified at the neck by hand-made lace

In the Poldi-Pezzoli Gallery, Milan, Italy

PORTRAIT OF A YOUNG LADY, By Piero della Francesca (1416–1492)

The fascinating little lady so expertly painted by Francesca is considered one of his most charming subjects. The picture is hardly equaled by any work of the same period in Italian art. A little stiff, perhaps, it has its own primitive charm of expression, pose, and decoration. The coiffure, of the most fashionable 1922 mode of dressing, is adorned by the quaintest of gauze headdresses and earcaps. The princely necklace of pearls with pendant of pearls and a great ruby is made to clasp the neck where it best brings out girlish beauty of line. The gown of soft green, with a pattern of crimson and gold brocade showing on the sleeve, completes a picture of elusive appeal, and gives a good idea of the prodigal clothes and jewels worn by the women of Italy in the fifteenth century

In the Imperial Gallery, Vienna

PORTRAIT OF JANE SEYMOUR, By Hans Holbein the Younger (1494–1578)

Jane Seymour was one of the wives of Henry VIII of England. Painting Henry VIII's wives was one of Holbein's regular jobs. Of all the portraits the German artist accomplished, none is more characteristic than this. Though prim, it is indubitably attractive. Noted for her marvellous complexion, Queen Jane wears a gown calculated to set it off to the best advantage. The dress is of dark red over a petticoat of silver brocade. The sleeves are a special feature of this sartorial masterpiece. The headdress with jeweled edge is in itself an achievement. A magnificent necklace with pendant is arranged to form a pleasing pattern. The initialed brooch gives the needed touch of elegance on the plain red velvet of the bodice. Sleeve clasps were in high favor in the period when the portrait was painted

In the Uffizi Gallery, Florence, Italy

PORTRAIT OF CATERINO OF CORNARO, By Titian (1477–1576)

When Titian did this portrait of Queen Catherine Cornaro of Cypress, he achieved a formal dignified picture, chiefly interesting for the costume displayed. The brocaded coat of rich pattern covers a satin gown. The border of embroidery and gold buttons, or pearls, was much used in sixteenth-century Venetian costume. The fabulously beautiful coronet, a master example of the jeweler's art, is set with precious stones. Brooch and earrings are equally fine. The little gauze frills over the sleeves modify the line of the shoulder—a novelty introduced by some long-forgotten Venetian dress designer honored by the patronage of royalty

PORTRAIT OF A LADY, By Cornelis Van der Voort (1576–1624)

The costume worn by ladies of the sixteenth century in Holland, though severe and rigid in style, was impressive. Good Dutch gold, lavishly spent, purchased fabrics of marvelous texture. Observe the rare neatness of the whole attire, so characteristic of Dutch women. With what satisfaction this good lady must have donned the finely pleated linen headdress, with its pointed lace edging, and the elaborate starched ruff. Against her broad honest forehead, how bravely the jeweled pendant of her hairpin lies! The gorgeous black brocade dress has an embroidered gold stomacher, which was a special feature of formal costumes of the day. How lovely the cuffs! Could anything be more modern than the bracelets? The rings also are bits of jewelry well displayed on strong fine hands

In the Schleissheim Gallery, near Munich, Bavaria

PORTRAIT OF MAGDALENA, Wife of Count Wolfgang Wilhelm of Pfalz, By Peter Candid (1548–1628)

A remarkable portrait done in the sixteenth century or early seventeenth. The costume is a highly ornamental example of fashions worn in Germany during the period. With what skill of design the dour face is softened by the ruff of gossamer lace! The elaborate head ornament of pearls and precious stones gives character to the high coiffure, and seems well suited to the lady's haughty type. The thick plush and satin of her gown, embroidered, and embellished with gold, is further set off by superb jewels. The little knots of ribbon worn on either side of the head, with pearl ornaments, lighten the effect of a somewhat trying mode

In the Metropolitan Museum of Art, New York

PORTRAIT OF QUEEN ELIZABETH OF ENGLAND, By Lucas De Heere (1534–1584)

Here is "Good Queen Bess" in all her glory. Theatrical and exaggerated as it may seem, the canvas truly represents Queen Elizabeth's traditional fondness for gorgeous apparel. De Heere, a Fleming, born in Ghent, was chiefly known as a history and portrait painter. Another work by him with Elizabeth as subject is at Hampton Court. The royal lady was painted many times, but never in a more splendid costume than the one here displayed. Far from a beauty, the graceful form and delicate material of the ruff and pearl-trimmed collar relieve the austerity of her features and her too-vivid coloring. With rare artistry the silken leaves, filmy cape, brooch and feather fan are disposed. The great sleeves are ornamented with the Tudor Rose. Never were there more luxuriously beautiful bracelets than the pearl strands caught to the cuff by golden clasps. The pointed bodice and puffed brocaded skirt followed a Spanish fashion adopted by English ladies

In Holyrood Palace, Edinburgh, Scotland

PORTRAIT OF MARY QUEEN OF SCOTS, Painter Unknown

This is a charming work in every respect. The tapestry background showing the towers of Holyrood Castle is in delightful contrast with the highly decorative costume. The pattern of the silk is exquisite, likewise the cape-sleeves with bands of embroidery, finished at the wrist with frills of cut linen and lace. The overdress of satin has an embroidered border. Note the elaborate arrangement of the jeweled chain on the bodice. Both necklace and girdle are set with pearls, and at the end of the chain, held in the left hand, is an initialed pomander, or "perfume-ball," then in vogue. Another modish touch is the thumb ring, on the long slender hand. The small waist and high bodice were typical of English costume in Mary's time

In the Lichtenstein Gallery, Vienna, Austria

PORTRAIT OF LOUISE VON TASSIS, By Sir Anthony Van Dyck (1599–1641)

Van Dyck, who excelled in the portrayal of aristocracy, surpassed himself in this remarkable portrait. A lovely head, quite modern in feeling. A truly fine representation of character and costume. How well the pleated ruff frames neck and face! Around the throat the ever-present string of pearls is supplemented by a thin gold chain and jeweled cross, expressing grace and personal taste. The beautiful slashed sleeves of silk and ribbon knots are *à la mode*. The outer robe of velvet is embroidered in chaste design, and held in place by a knotted girdle. In the hand is a feather fan which might have been the very one after which ostrich fans of recent vogue were patterned by twentieth-century designers

In the Berlin Gallery

THE PEARL NECKLACE, By Jan Vermeer of Delft (1632–1675)

This delightful picture, one of the best Vermeer ever did, is not only notable in composition and color, but gives an adequate idea of the costume of wealthy women of Holland in the seventeenth century. Vermeer delighted in painting intimate scenes of fine ladies doing some "pleasantly futile task." What could be more attractive than this simple, but even in those days, expensive costume,—a jacket of yellow satin, trimmed with ermine, with a plain full skirt of rich material; around the neck a beautiful string of pearls, and in the ears, pear-shaped pearls. The hair is bound with bands of blue velvet, and at the side is a rosette of pink. A luxurious and attractive toilette that delights the eye

In the Louvre, Paris

PORTRAIT OF MARIE LECZINSKA, By Carle Van Loo (1705–1765)

As the wife and queen of Louis XV of France, Marie Leczinska, daughter of King Stanislaus of Poland, bore herself with royal grace. In this portrait by Van Loo she is shown beautifully posed in a magnificent gown of gold and white silk brocade. The bodice elaborately embroidered in gold is further adorned with diamonds and sapphires. The sleeves of rare lace are just the right length to accentuate the beauty of the arm. The bouffant effect of the skirt is increased by loops of gold ribbon and silver ornaments. From the shoulder is draped a blue velvet robe, embroidered with gold *fleur-de-lis*. The diamond collar, on a band of velvet, the earrings and hair jewels, add a certain liveliness to the countenance of the Polish consort of one of the most lavish of French monarchs

In the Tate Gallery, London

EQUESTRIAN PORTRAIT, By Sir Edwin Landseer (1802–1873) and Sir John Millais (1829–1896)

This delightful equestrian portrait has all the charm of youthful grace, with richness of composition and accessories. It was started by Landseer, the famous animal painter, and was intended to portray Queen Victoria on a favorite horse. Ultimately it was sent to Millais to finish. The rider was Millais' daughter, and he dressed her in the costume of the time of Charles II. The canvas is popularly known as "Nell Gwyn," and is signed by both artists. The tan gauntlets are lined with red, and a red feather is in the wide gray hat. The fair equestrienne wears a green velvet habit, slashed and puffed in absolute mode. The lace and ribbon bows add a feminine touch. With admiration and awe the little page gazes at the beautifully habited young patrician on her prancing white steed

In the Versailles Gallery

PORTRAIT OF MARIE ANTOINETTE, By Madame Vigée-Le Brun (1755-1842)

Madame Le Brun did a number of portraits of the unfortunate wife of Louis XVI. This one, executed in the year 1788, is among the best. It is distinguished by a peculiarly intimate charm, and yet by dignity, in keeping with the royal position of the subject. With her elbow resting upon a red velvet cushion, Queen Marie looks with kindly eyes upon a world that, not five years after this portrait was made, was to turn her life of joyous ease into one of bitterest tragedy. When she robed herself for this sitting, she put on a toque of blue silk, with an aigrette and plume, held by a jewel, and drapery of soft weave. She donned priceless pear-shaped eardrops, and one of her famously beautiful pearl necklaces. The dress of blue velvet edged with brown fur has a petticoat of white silk, also trimmed with fur. Against these rich fabrics the frills of cobweb lace are in effective contrast

In the Louvre, Paris

MADAME MOLÉ RAYMOND, By Madame Vigée-Le Brun

The artist painted over six hundred portraits in her lifetime, but none of the ladies she was so fond of representing in alluring pose and costly finery is better known than the piquant demoiselle in the picture popularly called, "The Girl with the Muff." The portrait is full of life, the figure moves forward joyously, the scarf knotted in a fluttering bow accentuates the impression of airy movement. The large blue hat of silk, turned back, and ornamented with rosette and plume, was fashionable in the period of 1787, when the portrait was made. The coat of violet silk, over a dress of shirred blue, doubtless cost a pretty penny, as did the great muff so charmingly held. Milady of today may spend a huge sum at her modiste's, but whatever the expenditure, or how extravagant the mode, who, in our time, could present a more attractive picture of youth luxuriously arrayed than this French girl of the eighteenth century

In the Luxembourg Gallery, Paris

PORTRAIT OF CARMENCITA, By John Singer Sargent (1856——)

Carmencita! Sargent! The most celebrated of living American artists chose to paint the captivating Spanish dancer in one of her most beautiful costumes, yellow satin, handsomely embroidered, and decorated with silver and gold sequins. Here and there is a touch of black to give accent. The high draped scarf, with facing of blue silk, finishes a distinguished costume, worn by a woman of superlative poise and grace. In the high coiffure she wears a white camelia, which gives just the right tone above the blue-black hair and olive skin. Sargent's opulent gift for painting materials beloved by the feminine sex was never better exemplified than in this portrait of the flashing Carmencita

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PEARLERS ENDING THE RACE TO PORT
Pile their boats up on the beach preparatory to taking toll of the catch

THE PEARL ✣ QUEEN OF GEMS

BY CLEMENT W. COUMBE

Worshiped from prehistoric times for its chaste beauty, the pearl is the queen of gems. Its story comprehends all history and the whole universe. The Chinese were taking tribute in pearls more than 2,300 years before the Christian era. They believed that pearls came from the dragon's brain. Persian grandees of olden times wore a pearl suspended from the right ear, and the young Athenians adopted the fashion. The Hindus wrote of the pearl's beauty more than 1,000 years before Christ. To the ancients the pearl was the symbol of tears and love. East Indian warriors set pearls in the blades of their swords near the hilt as symbols of the tears that would flow in the wake of their weapons. Dedicated to love and tears, the pearl still holds its two-fold power.

American Museum of Natural History, New York

A PEARL-BEARING OYSTER
From East Indian waters

Found the world over in more or less beauty of sheen and proportion, the qualification of fine pearls—those considered valuable enough for use in jewelry—is that they exhibit that superlative beauty termed by connoisseur and expert "orient." This excellence is rarely found in other growths than those of the Torrid Zone, but pearls from any region which possess the quality of the true Oriental pearl are known to dealers as "Oriental." Such pearls are obtained, almost without exception, from fisheries in the Persian Gulf, Australia, Tahiti, Panama, California, and the Dutch East Indies. While Ceylon pearls enjoy the highest repute, a number of those from the Island of Margarita, in Venezuela, are valued almost as highly. As with other commodities, there is a wide range of quality in pearls. There are pearls from the river mussels of America, France, and Germany. Such pearls, as well as those discovered in restaurant oysters, have no intrinsic value in the eyes of jewelers. There are pearls found in conch shells, even in clams. This article, however, concerns itself only with the "fine," or "Oriental," pearl, which, during the last few years, has entered a condition that causes trepidation in the gem market and hysteria among pearl wearers.

It is often a source of bewilderment to the admirer, wearer, and purchaser of fine pearls why, with all the world to draw from, prices

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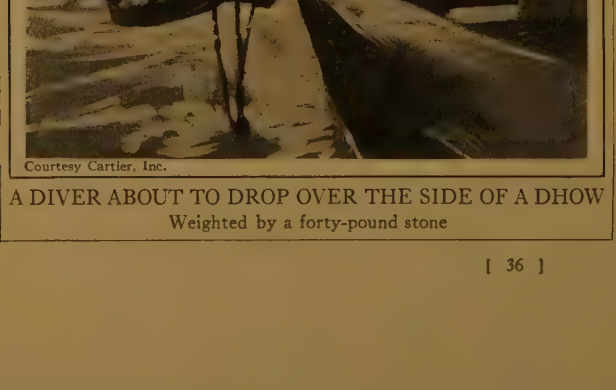
PEARL FISHERS IN THE SOUTH SEAS

The fisheries of Tahiti yield pearls of high repute

have continued to rise, until, in late years, truly beautiful, large pearls with "orient" are becoming unattainable. Experts will tell you that they are dearer because rarer, while the demand grows steadily greater. This rarity is due to natural hazards. The Persian Gulf produces an average of forty to fifty millions of pearls a year, of all sizes and qualities. All other fisheries combined produce only twenty millions. The Ceylon fisheries are a good example of the hazards of pearling. The oyster beds there are often wiped out entirely by storms, and the industry halted for a number of years. Previous to 1902 the Ceylon fisheries were closed for twelve years. Starfish and other enemies of the oyster work havoc in the beds.

Jacques Cartier, internationally known as an expert in pearls, describes pearl fishing off the Island of Bahrein, in the Persian Gulf. Pearling is done there in two periods of six weeks each—one in spring, the other in autumn. Early in the morning the fishing fleet sets out from Manama, a center of the trade. The sand banks, which lie from fifteen to fifty feet below the surface and stretch along the gulf for two hundred miles, are reached by sunrise. The larger dhows (Arab boats) carry ten divers, whose methods have not changed during the centuries. Wearing only an amulet, for protection against sharks, the diver is lowered over the side of the boat. A forty-pound stone and a rope connecting with the boat are attached to him. He fills his lungs, claps a clothespin-like attachment to his nose, and sinks beneath the water. Within sixty to eighty seconds he reappears with a small net filled with oysters. He continues until exhausted. On the trip back to port the oysters are opened. This is always exciting: the pearlers may find a gem of great size. The most notable one of recent years weighed 120 grains, and brought $150,000. However, most of the oysters contain no pearls; and those that do, yield mostly seed pearls, which are sold by the handful to Oriental physicians to be ground up for medicine. But forty per cent of the pearls found are marketable in Europe. The divers pay tribute to the local sheik, and many of them live in a state of perpetual debt. Transactions between buyers and the Arab pearl merchants are prolonged and ceremonious; much black coffee, many cigarettes, and a



Courtesy Cartier, Inc.

A DIVER ABOUT TO DROP OVER THE SIDE OF A DHOW

Weighted by a forty-pound stone

PARURE OF PEARLS

Worn by Dowager Queen Margherita of Italy, whose wondrous collection was increased each year during the life of her husband, King Humbert, by munificent gifts of the finest matched "orient" gems possible to obtain

great many compliments are passed before the principals get down to business.

Pearls from different parts of the world have different characteristics, and from them experts can generally tell where a pearl is from. Recently some fine pearls from the North African coast of the Mediterranean Sea reached the European market. They were found to be identical with those from the Persian Gulf. Biologists reported that the oysters were also of the Persian Gulf variety. This was puzzling, for no human being had transplanted them to the Mediterranean. The answer is—as unbelievable as it may seem—that the pearl oyster of Ceylon, the Persian Gulf, and the Red Sea walks! It has an external foot which enables it to migrate when food is scarce. It takes the oyster seven to nine years to mature a pearl, so these "Oriental-Mediterranean" pearl oysters must have been off the north coast of Africa since 1914. The Suez Canal was opened in 1869, and it must have been by this route that this particular group of pearl oysters traveled from the Red Sea.

There is discussion among scientists as to just how the pearl comes into being. It is generally believed that a tiny parasite, a relative of the tapeworm, bores its way into the oyster. The parasite dies and the oyster promptly covers it with the pearly substance that lines its shell. When the nucleus is not attached to the shell the resulting pearl is spherical. A pearl that is pear-shaped, or not too unsymmetrical, is known as a "baroque pearl," and is valuable.

For hundreds of years the Chinese have inserted foreign bodies into the shells of living oysters. At the time of maturity, the oyster is opened, and a semi-globular "button" of pearl is found attached to the shell. Two of these are fastened, base to base, to form a bead. Thousands of these beads are sent to the market. The seam discloses their origin, and they are sold for what they are—pretty, pearly beads, in no sense rivals of the true pearl. Pearl Buddhas, crosses, and other patterns are produced in this manner.

Just before the outbreak of the World War, there arrived in the European pearl market some lovely "Oriental" pearls which were said to come from Japan. The dealers were horrified when they were told that these pretty gems were "grown artificially" by the insertion of foreign matter —sometimes small natural pearls—into the body of the living oyster, in such a manner that they did not adhere to the shell, and on extraction proved to be lovely, full spheres. A wealthy Japanese—a scientist as well as a successful merchant—of the name of Mikimoto, discovered a way of producing these

1. CHINESE BUDDHA HEADS PEARL-COATED IN SHELL. 2. JAPANESE "CULTURE" PEARL

"Oriental" gems, now termed "Japanese culture pearls." And, moreover, he actually *patented* his method. The logical development of this would seem to be the final production of cheap pearls, but the method of cultivating is not only slow, but also extremely costly, calling for great skill and patience—so the Japanese culture pearl is not likely to be cheap.

Pearls are imitated in various ways, the most common being to coat a fine glass globule with "*essence d'Orient*," an iridescent substance made from the scales of a European fish known as the bleak. Another method is to coat the inside of a hollow glass bead with "essence" and fill it with white wax. Glass beads may be treated with acids to give them a pearly appearance. Experts have various tests for distinguishing genuine pearls from imitation, and for fixing their quality and value. Prof. Frank B. Wade advises jewelers to "nibble" the pearls between their front teeth. "The true pearl has a gritty, grainy feel," he writes, "while the 'coated indestructible' has a gummy, resinous feel, and the Czecho-Slovakian type of iridescent bead pearl has a glassy feel, as has also the Roman type of pearl bead." Again, he says, a little drop of water (say from a toothpick) will "round up into a ball" on the pearl's surface, but will run down the glass imitation, wetting it. But, he adds, "Some of the better class of these imitations act like the genuine under the water test, which must not be relied on alone. If a tiny ink spot be made on the hollow glass Roman type imitation, it will look like two spots under a magnifying glass, especially when looked at slantways (one is the reflection thrown from the polished interior surface). The pearl-coated imitations can be detected with a drop of alcohol. This melts the coating (*essence d'Orient*) and makes it sticky and smell of gum." But the best test is the experienced eye after repeated practice on different specimens. This applies especially to the Japanese round "culture" pearls.

Courtesy Cartier, Inc.

ARAB PEARL MERCHANTS OF MANAMA

Bargaining with accustomed ceremony for the season's yield of gems

Within late years it has been asserted that pearls, with age, wither and "die." The answer of the expert to this is emphatic; pearls do not *live*, therefore they cannot *die*. It is true that many pearls have been known to lose their luster. Experts agree that a pearl is undoubtedly at its best when freshly drawn from its briny bed, and that the wearing of pearls sometimes impairs their beauty. One explains that the human skin, if oily, throws off emanations that attack the outer layer of the pearl. Another says that dust may get under the outer scale of the pearl and dull it. And still another warns the public that there are dangers to the gem from even a healthy, dry skin. He says that the pearl is endangered by cosmetics—that these may contain oils that work injury to the pearl, not to mention particles of powder. Gem experts have had to use their ingenuity and wits to overcome deterioration, and many wearers of valuable pearls owe it to the devices of expert pearl doctors that their faded jewels have been returned to them, after treatment, rejuvenated and lovely as ever. Rejuvenation is a very delicate operation. One method is to remove the delicate external layer of the pearl, so as to expose the surface immediately beneath, a process that sometimes is unfortunate, for the inner skin may be found not very lustrous, so that the pearl then has lost in weight and gained nothing in beauty.

What is to be the outcome of present conditions in the pearl industry? A recent court decision in London declared that "Japanese culture" or any other artificially produced pearls offered for sale as the genuine natural growth would constitute fraud and would be liable to criminal action on the part of the defrauded. The presumption is that the same rule will be observed everywhere else.

BEATRICE OF THE GORGEOUS RAIMENT

A princess of the Renaissance whose gems and costumes set a standard in magnificence rarely equaled in history, never in modern times

BY JEHAN SEMPHILL

In medieval Italy there lived a fairy princess passionately admired by her country people for her accomplishments, her lovable ways, and the prodigal beauty of her costumes. During her short gay life Beatrice d'Este kept nobles and commoners on their toes to see what startling effect she would achieve next in the luxuriousness of her apparel and appointments.

In the Ambrosiana Gallery, Milan, Italy

"PORTRAIT OF A YOUNG PRINCESS"

Attributed to Leonardo da Vinci and presumed by many authorities to be a picture of Beatrice d'Este, at whose house the renowned Leonardo frequently visited

Famous for their culture and their patronage of the fine arts, ever ready to ride forth to adventure under the banner of their patron saint, the celebrated family to which the lovely Beatrice belonged occupied a principal place among the rich and powerful houses of fifteenth-century Italy. An elder daughter, Isabella d'Este, born in 1474, became the Marchioness of Mantua, and was one of the most brilliant and influential women of the Renaissance. Her sister Beatrice, a year younger, early earned the title of "the sweetest lady in Italy." Her grandfather was King of Naples. When she was a child, and while residing at her grandfather's court, she was betrothed to Ludovico Sforza, Duke of Bari, and later Duke of Milan. For ten years they did not see each other; then Ludovico sent an envoy with his first sumptuous gift to his youthful fiancée—a superb necklace of gold flowers set with immense pearls, with a pendant of rubies, emeralds, and pearls. The list of garments in the bridal outfit puts to shame the most elaborate trousseau of even our own lavish age. Ludovico, an ardent collector of jewels, expressed in pearls and diamonds and rubies and sapphires his devotion to Beatrice.

Guards were always in attendance to protect the jewels of the little duchess. When arrayed for special state affairs she wore the famous ruby called El Spigo, or "Ear of Corn," valued at $400,000. Another decoration, called "The Wolf," comprising three large diamonds and three fine pearls, cost $240,000. On a certain vivid day in the year 1493, when her husband wished to dazzle royalty with his young wife's triumphant beauty, Beatrice wore a marvelous gown embroidered with her husband's coat of arms, done in large pearls, rubies, and diamonds. Another time when she was sent by the duke on a political errand from Milan to Venice, her clothes were so magnificent as to cause even the spendthrift Venetians to gasp with amazement. Her gowns, of which eighty were prepared for the trip, were gorgeous beyond description—cloth of gold, brocades, velvets, trimmings of fur and precious stones.

At stated intervals the bewildering Beatrice dispatched her agent to Venice to buy finery and luxurious textiles. "For God's sake," she admonishes in a letter to her commissioner, "don't forget the crimson velvet and the fur."

As mistress of a splendid circle, her life was a round of pleasure. Alas! On January 3, 1497, came her tragic end. A letter written by the duke to his brother recounted the passing of his adored Beatrice. By the light of a thousand torches she was borne to her resting place, and a writer of the times said such grief had never been known in Milan.

THE BEAUTY AND VALUE OF JADE

A mineral held precious from prehistoric times

BY CARMAN GARDNER

The most popular birth gift to Chinese children is a small piece of jade, as fine in quality as the family purse will permit. As a child grows older he saves for a better and larger piece, and continues to save and trade until he becomes the proud owner of a perfect specimen of this tough, brilliant, beautifully marked stone, so much desired.

An old Chinese work, "The Illustrated Mirror of Jades," says that "in the second month the plants in the mountains receive a bright luster. When the leaves fall, they change into jade." Said Confucius: "The brilliancy of jade lights up things near it, like truth; it gives out a bright rainbow, like heaven." Ancient scholars compared jade to virtue, because it "was so hard that dirt could not soil nor friction injure it." In China, jade is accorded the highest place as a jewel.

JADE CHRYSANTHEMUMS
In jar of cloisonné enamel, K'ien-Lung period

To twist a French phrase, "there is jade and jade." Even a good imitation costs more dollars than most people care to spend. "Of rings and things" mounted with jade there are many, but a really valuable piece is rarely seen. Within recent years the vogue of jade has increased among the women of Occidental countries. At the present time there is no substance of its kind in greater demand for the adornment of the fair.

The name jade is derived from the Spanish *piedra de ijada*, or "stone of the loins." Early Spanish explorers found natives of Central and South America wearing precious green stones as amulets, to protect them against pain. Through the French *pierre de l'ejade*, the name was changed in error to *le jade*. There are two principal varieties. One is called nephrite; the second, jadeite or *jade impérial*, is often not distinguishable from nephrite, but is apt to be more vivid in color, also more translucent.

Characteristic colors are lavender, brilliant apple green, and, most desired of all, white brightly spotted with emerald green. Nephrite is found in many shades of green: gorgeous sea green, lettuce green, bottle green. Then there are the gray, yellow, and black varieties. Colors preferred by the Chinese are snow white, kingfisher-feather green, beeswax yellow, cinnabar red, and ink black.

Rich green "imperial jade" is used more as a jewel than the other colors. It is called by the Chinese *fei-ts-ui*. It is not generally known that most of the nephrite carved in China comes from eastern Turkestan, and is either quarried in the mountains or picked up in water-worn pebbles from the beds of rivers. Deposits of jade were long ago found in Mexico and Central America, and in New Zealand in veins and boulders. In the last century fresh discoveries have been made in Siberia and Central Europe. Siberian quarries yielded

PERFUME RECEPTACLE OF JADE
Ch'ing dynasty

hardest of stones—they, who rival the greatest lapidarists of all lands and ages, have shown their skill at its best. Objects made by Chinese cutters range from primitive battle and ceremonial axes and altar utensils to toilet articles and personal ornaments: girdles, bracelets, necklaces, brooches. The chief center of jade working is at Peking.

No object among the larger Chinese creations in jade appeals to the fancy more than a famous jar of one of the moguls. In 1318 a European traveler wrote that in the midst of the great khan's palace, in Peking, there stood a "jar more than two paces in height, entirely formed of a certain precious stone so fine that its price exceeded the value of four great towns. It is all hooped round with gold, and in every corner thereof is a dragon, and this jar has also fringes of network of great pearls hanging therefrom. Into this vessel drink is conveyed by certain conduits, and beside it are golden goblets from which those drink who list." The splendid jade jar was stripped of its ornaments and disappeared, but was found again in the eighteenth century in the kitchen of a Buddhist temple.

Bowls and vases without end, and of all jade for the tomb of Czar Alexander III. Tamerlane, the great Tatar ruler, lies in the shadow of a magnificent jade monolith at Samarkand.

The Chinese have worked this rare mineral more extensively than any other people. The forms and designs developed by them are most realistic, and in the cutting of this—one of the forms and sizes, are turned out by the Chinese. There are cups and wine pots for bridal ceremonies, and rouge pots and powder boxes, which provide Chinese ladies with the bloom of the peach. Linked chains of jade are tokens of lasting friendship; jade amulets are placed on the tongues of Chinese dead, and weirdly fashioned figures are placed in coffins as emblems of good luck.

One of the most interesting jade ornaments worn in olden times was a girdle which gave out a musical tinkle when the wearer walked. Jade is thought to instill virtue into the heart of its wearer. Imperial personages were never permitted to remove their jade jewels, as each was worn for some symbolic purpose.

One of the best collections of jade anywhere to be found is at the Metropolitan Museum of Art in New York. This is the valuable Heber R. Bishop collection, which includes specimens from many countries and ages, and confutes the popular idea that jade is of purely Chinese origin. Jades of the Ch'ien-Lung period (eighteenth century) are eagerly sought. The rich color and the soft satiny finish, or, as the Chinese call it, "mutton-fat" finish, have especial charm. Imperial scepters of jade, or gold mounted with jade, dainty snuff bottles and ancient axes, rings and hair ornaments, plaques, screens, all are there, supplemented by bowls and vases, yes, and flowers, also, which make one as "green with envy" as the greenest jade in the collection.

Heber Bishop Collection, Metropolitan Museum of Art
ROUND SCREEN OF NEPHRITE
Carved green base, white plaque

JADE TOOLS
Massage implement and artist's brush of light and dark green jadeite, Ch'ien-Lung dynasty (1736-1795)

THE EXQUISITE ART OF ENAMEL

BY GENE BERTON

Metropolitan Museum of Art

PAINTED ENAMEL CUP AND COVER

This ancient piece of sixteenth-century Limoges is the work of the celebrated Pierre Reymond

What beautiful objects can be made in glass enamel — just "flint" glass! Flint glass contains a proportion of lead, and lead lowers the melting point of glass, besides greatly increasing its luster (refraction). Both these attributes are needed to make art enamels. Art enamel work is a method of decorating metal (gold, silver, copper, etc.) with glass. And the lovely effect of colored precious stones is acquired by the addition of metallic oxides to the scintillating crystal, just as Dame Nature colors her rubies, emeralds, etc. The kinds or processes of enamel decoration are numerous, but far the most important are: *Cloisonné*, *champlevé*, and *emaux peints*. France is the authority on many art matters, hence art terms are often French.

Cloisonné enamel is probably the most ancient of the processes, dating back to very remote times, though generally supposed to have originated in India or Persia. It is the most important process in the art, and is usually practiced in the following manner: The artist starts by making his design after the manner of a stencil, each patch of color having its distinct outline. Over this he places a sheet of glass. He next proceeds to twist square gold wire into convolutions exactly corresponding to the above-mentioned outlines. Then he solders this skeleton of the design onto the metallic base. He has thus before him an assemblage of cells (*cloisons*) which he fills in with the finely ground enamel of the proper color to carry out his design. The work is now transferred to the "muffle" oven to melt the powder and fix it in its cells. But the powder shrinks in melting and he has to continue the process till the cells are filled with the molten mass. Another difficulty: the different colors have different melting points, hence still more frequent "firings." As the metal and the enamel body expand and contract unequally, the enamel on cooling would crack and split off from its base but for the precaution of coating the opposite (negative) side of the base with a layer of the glassy substance. This is known as *contre-email* or counter-enamel.

Metropolitan Museum of Art

RELIQUARY OF CHAMPLEVÉ ENAMEL ON COPPER

Thirteenth century

Byzantine enamels, belonging to this class, are to connoisseurs the most beloved of all. Constantinople artificers in enameled gold were accomplished in their art before the ninth century. All Byzantine enamels are on gold. Wonderful works, these, though in their depiction of distorted faces, attenuated limbs, all garbed in long stiff, parallel folds, naught of beauty may be

found by the uninitiated except their lovely colors. But to beings endowed with religious and poetic sentiment they tell of the austere devotion of the early Christians. To the expert they speak of talented execution and disclose the fact that those craftsmen were capable of depicting joy as well as austerity, had their priestly patrons so permitted. Much of the later goldsmith's enamel work that will soon be forthcoming from the church treasury confiscations of the late Czar's realm will disclose how tenaciously the Greek Church has clung to the crude pictorial traditions.

The Byzantine style influenced the succeeding French and German work strongly in their "Gothic" examples of shrines (*chasses*), missals, etc., emanating from such centers as Cologne, Treves, Huy, Maestricht, and Verdun in the twelfth century. Most difficult of cloisonné work is *plique à jour*, in which the cells are filled with translucent enamel without any background, like glazed windows. Before leaving the subject of cloisonné we must mention the entrancing craftsmanship displayed by the Japanese, past masters in minute execution, probably excelling all others, though the Chinese are themselves adepts in the intricate process.

Champlevé enamel work (the term implies *ground cut away*) is a cheaper process than cloisonné, though similar; but, instead of producing the metallic dividing walls with raised wire cells, the metallic base itself is dug out, leaving walls of metal outline on the original surface. It just *digs pits instead of raising walls*. In Germany and France prolific production was done in champlevé at the end of the twelfth century; its decadence came in the fourteenth century. Centers were Limoges, Lorraine, and the Rhine district. Byzantine influence had declined, as is evidenced by the numerous existing church utensils (censers, candlesticks). Brass and copper were often the base, the stronger metals being called for in church utensils. Both Germany and France claim the invention of this process, but many specimens of ancient Anglo-Saxon and Gallo-Roman workmanship show champlevé work.

Email peint (meaning painted enamel) is the process of using enamel color as pigments (ground to paste, of course) applied by the brush, etc. Its earliest known work was that done in Venice in the fifteenth century, but soon practiced in France. It is largely represented *en grisaille*, the application of gray tones on gray; but color tints (flesh) came into use later. While the credit for this kind of painting is probably due to Venice, the Limoges school soon became the center of the art, where such families as the Penicauds, the "Limousins," Reymonds, Courts,

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A JAPANESE ARTIST MAKING CLOISONNÉ ENAMELWARE

This branch of the art of enameling is the oldest known, and one of the most complicated in its processes

Laudins, handed down the secrets of the craft from father to son, from the end of the fifteenth century. Their examples are sufficiently numerous to be found in most important museums. By 1610 the art was decadent. By this process the artist becomes freed from most of all the former prevailing technical restrictions and we get "paintings" similar to work done on panel or canvas—but *it is as everlasting as glass.* Thin copper forms now rivaled the former plaques and vase shapes in thick metal; a favorite was the shallow-bowled *tazza.* But again the Oriental steps in, for the Chinese had been doing such work for centuries, using the process on bronze vases.

Miniature enamel painting seems clearly to have been initiated (about 1632) by Jean Toutin, a Chateaudun jeweler who decorated watches and charms. Peter Bordier and his apprentice Jean Petiot carried the process to England and developed the art to perfection under the patronage of Charles I. The range of colors was extended to a full palette. And soon we have examples of enamel painting on watch cases, snuff boxes, et cetera, of real artistic merit, from the hands of painters, portraits and landscapes being the favorite subjects.

ENAMEL PORTRAIT ON IVORY
By Jean Baptiste Isabey (1767-1855)

Battersea enamels, a natural sequence in the lively demand for small decorative pieces, were produced from 1753 to 1775. They were more a manufacture than an art. They are on a copper base, but they are attractive, and they became so much the rage that the York House works was besieged daily by a string of carriages of the nobility and gentry striving to get the trinkets faster than they could be produced.

Recent revival of enamel work is seen in exquisite miniatures and groups by a number of French painters, and along in the 1880's England took up the art with enthusiasm, and, under the instruction of special artists and in the South Kensington Museum classes, many excellent examples of enamel art have been produced.

Mention must also be made of the beauties of East Indian art enamels as created at Jaipur, Lucknow, Benares, Lahore. The Indian enamels have a distinctive character and quality of their own—the technic of Jaipur specimens is to be specially admired.

A tradition prevailing among moderns is that we cannot reproduce some of the lovely colors (ruby especially) of our ancestors—that it is a "lost art." But modern chemistry (Brongniart laid the mysteries bare) and research have enabled us to equal the palette of the old enamel masters, sometimes excelling it in quality as well as providing a far larger variety of colors. So we feel no sense of "loss" in the art.

One naturally asks what are such art enamel pieces worth? Well, our only reply can be: From "junk" auction prices to large fortunes. Soden-Smith's last-century story illustrates the situation. It runs as follows: Some London art dealers were attracted to a North Wales village auction through an advance sales catalogue. They found, among other oddments, what the auctioneer and village residents called "eighteen pieces of painted copper," wrapped in an old piece of brown paper. The auctioneer started the lot at "a shilling apiece," with no bids. The dealer, in a careless manner, offered ninepence apiece for the lot. Then a local patriot started counterbidding till the lot was knocked down to the dealer for $125. The dealer reauctioned the pretty pieces till they reached $2,250, and the lucky bidder sold the pieces to a private collector for $3,000. The South Kensington Museum snapped them up as a bargain at $4,000. And there they are now, most honored of all the exhibits of enamels. Ask the attendant to show you Jean Penicaud's lovely altarpiece and he will point out those eighteen little pieces of "painted copper," now reassembled in the original form, as a paneled altarpiece. Any millionaire collector would gladly pay that cost several times over.

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Can You Pronounce Common Foreign Words Like—

—masseuse, fiancé (e), 'cello, lingerie, calliope, décolleté, bourgeois, ragoût, élite, Reichstag, Bolsheviki, Sinn Fein, Galli-Curci, Jascha Heifetz, Puccini, Creatore, Velasquez, Les Misérables, Aisne, Yser, Ypres, Il Trovatore, Thaïs, Lucia, Paderewski, Ysaye, Nazimova, Verdi, Dvorak, porte cochere, faux pas, carte blanche, maraschino, etc.?

How Do You Pronounce Such Simple Words As—

—aviator, trough, grimace, pantomime, percolator, library, condolence, Tuesday, February, vagary, length, exquisite, interesting, lorgnette, hospitable, maniacal, terpsichorean, nasturtium, gladiolus, xylophone, etc.?

Do You Know When to Use—

—laying or lying, sits or sets, dived or dove, drank or drunk, swam or swum, aggravate or irritate, got or gotten, lunch or luncheon, who or whom, admittance or admission, council, counsel or consul, practical or practicable, vocation or avocation, affect or effect, shall or will, etc.?

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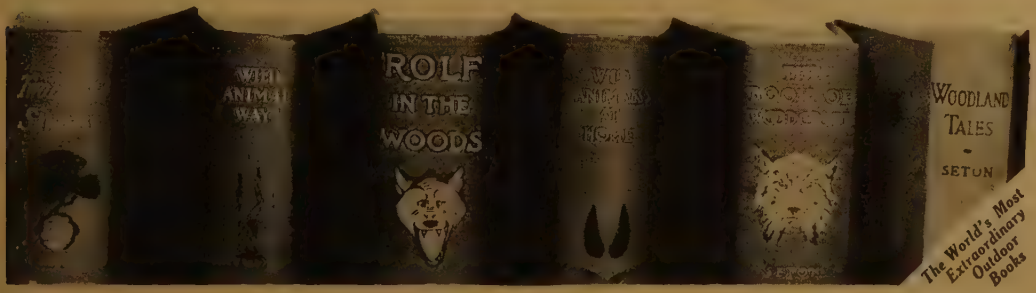

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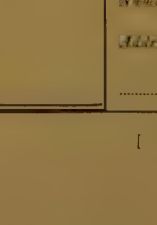

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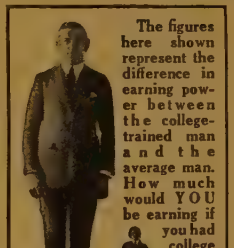

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New Way to Keep Fit

Walter Camp Shows How to Build Health and Efficiency in 10 Minutes' Fun Every Day — His "Daily Dozen" Now on Phonograph Records

NOT so long ago, if you were to go up to an "old-school" physical culturist and tell him that his methods were all wrong—that a person can keep perfectly fit in only 10 minutes a day—he would very likely scoff at you.

Yet today there are somewhat over a million people in America who know it can be done. They not only keep themselves in perfect physical trim in ten minutes a day—but they get lots of genuine *fun* while they're doing it!

Credit for the discovery of this easy shortcut method of body development goes to Walter Camp, perhaps the greatest authority on athletics and physical development in America today. Mr. Camp's whole system is embodied in twelve simple exercises which are known as the "Daily Dozen." Already these twelve exercises are completely revolutionizing present-day methods of physical culture.

The "Daily Dozen" made their first appearance during the war. A navy official claimed that the regular setting-up drills and calisthenics left his men tired out. Instead of building up efficiency, they often tore down efficiency. So he came to Walter Camp for a solution of the difficulty. The famous Yale coach, after months of experimenting, had just perfected his "Daily Dozen." So he turned them over to the army and navy officers.

The success of the "Daily Dozen" in the training camps was soon apparent. The officers in charge of the camps had never seen anything like it. The exercises seemed to double the pep of the boys in training. Instead of leaving them tired out and exhausted, the "Daily Dozen" gave them a wonderful new enthusiasm and vigor. Even members of the Cabinet, recognizing the great value of Mr. Camp's method, became ardent "Daily Dozen" fans. As a guard against physical break-down, due to overwork, they practiced the "Daily Dozen" religiously.

The "Daily Dozen" works on an entirely new plan—there are no chest weights, no Indian clubs, no apparatus of any kind. All one needs to do is imitate the exercises of caged animals, who keep fit by *stretching their stomach muscles!*

As Mr. Camp said in his recent speech before Congress, which is printed in the Congressional Record:

"We are all wild animals in a state of captivity. When you stop to think of it, man was meant to earn his bread by the sweat of his brow, and in the early days he had to dig for what he was going to eat. He had to work hard to get it. Today, instead of that, your food is brought to you on a platter. You do not work for it. A great deal too much of it is brought and what is the result? The result is that you are being injured by civilization.

"Now what do the wild animals in a state of captivity do? You do not see any lion or tiger kicking like this, to exercise his legs. He knows his legs are going to be good enough. But what is he doing all the time? He is stretching those big muscles of the body, bending and stretching his body muscles. That is an inherited instinct in those wild animals. The wild animals and the tame animals, too, know that it is the stretching of those body muscles that counts, and nothing else. Everything else takes care of itself."

It is on the principle of stretching that Mr. Camp has based his "Daily Dozen." These, as physical culture authorities now admit, provide all the exercise people really need to keep in proper physical condition.

And now, with the special permission and sanction of Mr. Camp, a wonderfully ingenious improvement has been made in the manner of doing the "Daily Dozen" which just doubles the enjoyment one usually gets from their practice.

Each one of the twelve exercises has been set to inspiring music on phonograph records that can be played on any disc machine. A chart accompanies each record showing by actual photographs just how to execute the "commands" which are given by a voice speaking on the record.

This innovation has made a decided hit with "Daily Dozen" fans. Each exercise has been adapted to a tune particularly fitted for the movements. So that all a person has to do is put on a record, and let his movements keep

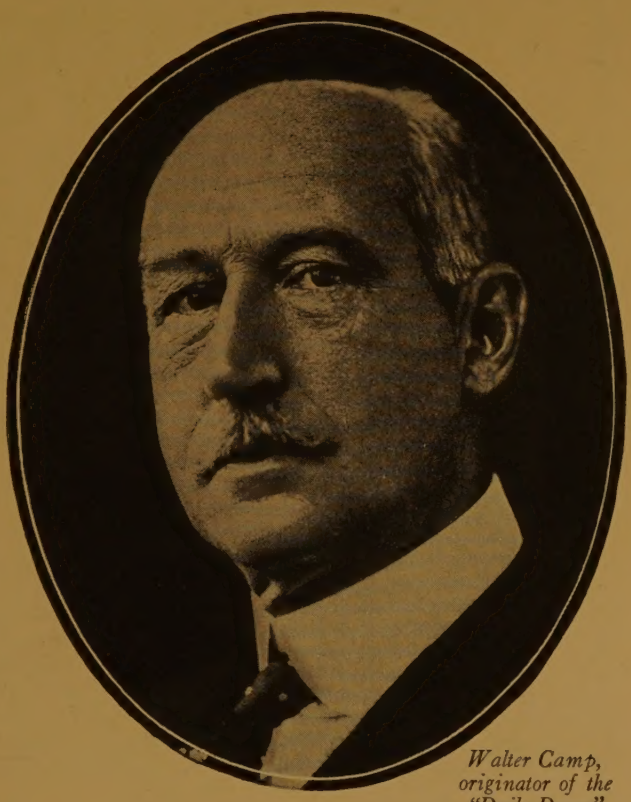
time to the spirited tune being played.

In this way, one is literally carried through the whole "Daily Dozen"—in most cases *without even realizing* that he is taking exercise—exercise which incidentally is building up a splendid reserve of health, strength and energy.

Some of the results brought about by the "Daily Dozen" to music are nothing short of astonishing. The exercises seem to release an entirely unsuspected supply of energy, which is reflected in a marked increase in one's capacity for both mental and physical exertion. People of nervous tendencies have seen their nerves become strong and calm in a remarkably short time. Many, once troubled with insomnia, now enjoy eight hours of restful sleep regularly. Stout people have seen their excess fat disappear—often at a surprisingly rapid rate. Needless to state all these benefits have resulted in great increases in mental and physical efficiency.

Music was the one thing needed to make the "Daily Dozen" a 100 per cent. way of keeping fit. Music has a wonderful power to inspire action. A fine rousing tune, such as the great Sousa march, "The Stars and Stripes Forever," has a stimulating effect. It actually sweeps one along. That is why there is "no loafing on the job" when one does the "Daily Dozen" the new way.

No matter how "tired" one may be, all he needs to do is put one of the "Daily Dozen" records on the phonograph. The music will do the rest. You will not want to stop until you have gone through the whole twelve exercises. Then, very likely, you will want to do them all over again!—as many "fans" usually do.



Walter Camp, originator of the "Daily Dozen"

Any man or woman who does the "Daily Dozen" to music regularly, even if it is only six or seven minutes a day, is certain to reap manifold rewards in increased health and efficiency. The "Daily Dozen" to music keeps one filled with a seemingly unending supply of vigor and endurance. They inspire an actual eagerness for hard work or play. Not only have they a wonderfully soothing effect on shattered nerves, but in many instances they have banished cases of stomach trouble which resisted all other forms of treatment.

But perhaps the greatest value of Walter Camp's "Daily Dozen" to music is that they add a greater joy to living. They inspire a new cheerfulness, a new optimism, a new confidence that is only possible when one is enjoying glorious health.

Try the Complete System Free—for Five Days

You cannot fully appreciate the real joy of doing the "Daily Dozen" to music until you try it. So we want to send you, absolutely free for five days, the "Daily Dozen" on phonograph records and charts illustrating the movements. These full-size, ten-inch, double-disc records playable on any disc machine contain the complete Daily Dozen Exercises, and the 60 actual photographs accompanying the records show clearly every movement that will put renewed vigor and glowing health into your body—with only ten minutes' fun a day. A beautiful record album comes free with the set.

No need to send any money. Simply mail the coupon below and get Walter Camp's "Daily Dozen" on phonograph records. Enjoy the records for five days, and if for any reason you are not satisfied, return them and you owe nothing. But if you decide to keep the records, you can pay for them at the easy rate of only $2.50 down, and $2 a month for four months until the sum of $10.50 is paid. Thousands of people have paid $15 for the same system but you can now get it for only $10.50 if you act at once.

Simply mail the coupon and see for yourself, at our expense, the new, easy, pleasant way to keep fit. You'll feel better, look better, and have more endurance and "pep" than you ever had in years—and you'll find it's fun to exercise to music! Don't put off getting this remarkable System that will add years to your life and make you happier by keeping you in glowing health. Mail the coupon today. Address Health Builders, Inc., Dept. 7212, Garden City, N. Y.

FIVE DAY TRIAL COUPON

HEALTH BUILDERS, Inc.,
Dept. 7212, Garden City, N. Y.

Please send me for five days' Free Trial at your expense the Complete Health Builder Series containing Walter Camp's entire "Daily Dozen" on five double-disc ten-inch records; the 60 actual photographs; and the beautiful record-album. If for any reason I am not satisfied with the system, I may return it to you and will owe you nothing. But if I decide to keep it, I will send you $2.50 in five days (as the first payment) and agree to pay $2 a month for four months until the total of $10.50 is paid.

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THE OPEN LETTER

THE Coué cure has arrived, and is "in our midst." It was inevitable. A new, magic formula for human ills is bound to travel fast and far. The famous French "Miracle Man," who has set Paris and London agoing with his "Day by day, in every way, I am growing better" is reported to be coming here—and the Coué cure is beginning to "spread." Already we see people counting knots in a handkerchief, and repeating the Invocation to the Subconscious Self.

Here, in brief, is the theory of the Wizard of Autosuggestion:

> Think you are better and you will become so. Put your trust in the Imagination, not in the Will. Have confidence in yourself, based on the knowledge of the immense power which is within you. Get your unconscious—or subconscious—self to accept the right ideas.

And here is the Coué method:

> Take a piece of string and tie in it twenty knots. By this means you can count with a minimum expenditure of attention.
>
> On getting into bed, close your eyes, relax your muscles, and take up a comfortable posture. Now repeat twenty times, counting by means of the knots, the general formula: "Day by day, in every way, I'm getting better and better!"
>
> The words should be uttered aloud; that is, loud enough to be audible to your own ears. In this way the idea is reinforced by the movements of lips and tongue. Say it simply, without effort, like a child absently murmuring a nursery rhyme.
>
> On waking in the morning, before you rise, repeat the formula in exactly the same manner.

There is nothing specially new in all this. Autosuggestion is the basis of many health treatments, and it has been known to and practiced by physicians, in one way or another, for generations. M. Coué has merely given the suffering world a simple formula for self-treatment.

The statements of the success of the cure are astonishing—in fact, so astonishing as to arouse the suspicion that the imagination plays an active part, not only in the treatment, but also in the reports of it.

If M. Coué is really making people bette the world may call him blessed. Certainly a daily insistence on one's own improvemer can only work for good. But, except in th formula, M. Coué's system does not diffe much from that of the various "faith cures. The basic idea is the same, though the Cou treatment stresses the *formula* rather mor than the *faith*. He makes, almost, a fetis of the formula—it appears that one nee not even think of the words while utterin them. They may be "absently murmured.

Taken altogether, the Coué system is continually repeated appeal to the so-calle "subconscious self." Now, what, actually do we know about the subconscious self an its powers? Can it cure us of all ills? Will completely recreate us if we pledge it wit formulas and incantations? Can we, so t speak, raise ourselves by our own spiritua bootstraps?

The claim is made that any pain can b conquered by the Coué process. All one ha to do is to stroke the affected part gently and repeat in a continuous flow of words "It's going, going, going—gone!" I hold t the conviction, however, that if you suffe sharp pain in the spot known to physician as "McBurney's point" and rely on th formula "It's going, going, going!" instea of sending quickly for a surgeon, *you* will b "gone" before the pain.

In any disorder, an S O S to the subcon scious self may be worth while. But, whil calling on the subconscious self, let us als keep the family physician on our visiting lis

"Day by day, in every way, I am growin better" may be repeated faithfully night an morning, and in every hour of need; and fo any help it may give we can thank M. Coué No matter what its curative properties may be, it is, at any rate, a perfectly good New Year's Resolution.

W. D. Moffat
• Editor

Keep Christmas with a Kodak

While far too excited to dress, little Jane has popped into bed again to pose for a picture with mother's new Kodak.

And that only starts the fun. Even now father and Uncle Stan are renewing their youth in a snowball fight—and there's another picture.

Kodak is a gift that slips out of the holiday box into the spirit of Christmas.

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